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RUSKIN'S LETTERS.

Denmark Hill.
S.E.

My dear Maud

Don't come out this
evening, nor Monday.
– Please do me such the



of the Italy

Love dear from

M.

The birds are lovely.

LETTERS

FROM

JOHN RUSKIN

TO

WILLIAM WARD.

Edited by Thomas J. Wise.



IN TWO VOLUMES.

VOL. I.

London: Privately Printed.

1893.

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CONTENTS.

VOL. I.

PAGE

PREFACE xv

LETTER I.

London.

5th February, 1855 . . 3

LETTER II.

Denmark Hill, London, S.E.

1855 6

LETTER III.

Denmark Hill, London, S.E.

24th February, 1856 10

LETTER IV.

Denmark Hill, London, S.E.

14th March, 1856 11

PAGE

LETTER V.

Denmark Hill, London, S.E.

March, 1856 13

LETTER VI.

Denmark Hill, London, S.E.

Wednesday, 1856 15

LETTER VII.

Denmark Hill, London, S.E.

1856 17

LETTER VIII.

Thun.

1*st July*, 1856 18

LETTER IX.

Denmark Hill, London, S.E.

1857 20

LETTER X.

Blair Athol.

22*nd August*, 1857 22

LETTER XI.

Denmark Hill, London, S.E.

15*th November*, 1857 23

PAGE

LETTER XII.

Denmark Hill, London, S.E.

circa 1857 or 1858 25

LETTER XIII.

Denmark Hill, London, S.E.

25*th January*, 1858 27

LETTER XIV.

Denmark Hill, London, S.E.

Wednesday, 15*th April*, 1858 . 29

LETTER XV.

Rheinfelden.

23*rd May*, 1858 31

LETTER XVI.

Baumgarten.

28*th May*, 1858 33

LETTER XVII.

Bellinzona, Switzerland.

21*st June*, 1858 35

LETTER XVIII.

Lago Maggiore, Italy.

9*th July*, 1858 30

PAGE

LETTER XIX.

Turin.

21*st July*, 1858 42

LETTER XX.

Denmark Hill, London, S.E.

14*th December*, 1858 44

LETTER XXI.

Denmark Hill, London, S.E.

Xmas, 1858 46

LETTER XXII.

Denmark Hill, London, S.E.

5*th February*, 1860 48

LETTER XXIII.

Denmark Hill, London, S.E.

1*st October*, 1860 50

LETTER XXIV.

Denmark Hill, London, S.E.

17*th December*, 1860 52

LETTER XXV.

Denmark Hill, London, S.E.

17*th December*, 1860 54

PAGE

LETTER XXVI.

Denmark Hill, London, S.E.

January, 1861 56

LETTER XXVII.

Denmark Hill, London, S.E.

22*nd February*, 1861 57

LETTER XXVIII.

Denmark Hill, London, S.E.

29*th May*, 1861 59

LETTER XXIX.

Denmark Hill, London, S.E.

1862 60

LETTER XXX.

Mornex.

26*th December*, 1862 . . . 61

LETTER XXXI.

Mornex, Switzerland.

15*th February*, 1863 . . . 63

LETTER XXXII.

Denmark Hill, London, S.E.

30*th June*, 1863 64

PAGE

LETTER XXXIII.

Chamounix.

25th September, 1863 . . . 65

LETTER XXXIV.

Denmark Hill, London, S.E.

16th April, 1866 67

LETTER XXXV.

Denmark Hill, London, S.E.

8th August, 1866 68

LETTER XXXVI.

Waterhead, Windermere.

8th August, 1867 . . . 69

LETTER XXXVII.

Ambleside, Westmoreland.

11th August, 1867 72

LETTER XXXVIII.

Ambleside, Westmoreland.

12th August, 1867 73

LETTER XXXIX.

Keswick.

15th August, 1867 . . . 76

PAGE

LETTER XL.

Denmark Hill, London, S.E.
8th September, 1867 81

LETTER XLI.

Denmark Hill, London, S.E.
18*th September*, 1867 84

LETTER XLII.

Denmark Hill, London, S.E.
10*th October*, 1867 87

LETTER XLIII.

Denmark Hill, London, S.E.
12*th October*, 1867 88

LETTER XLIV.

Denmark Hill, London, S.E.
26*th October*, 1867 89

LETTER XLV.

Denmark Hill, London, S.E.
31*st October*, 1867 91

Frontispiece.

Fac-simile of Letter; post-mark *Dec.* 18*th*, 1869.

Many of Mr. Ruskin's letters contain slight "thumb-nail" sketches of Turner drawings. The above is given in *fac-simile* as being a fairly representative example.

PREFACE.

At the request of several admirers of John Ruskin, I have at length consented to allow the following letters to be printed. Those whose lives have been influenced by the Master's teaching, will, I doubt not, read them with interest ; and to them a few words of explanatory introduction, giving a slight sketch of the history of my relations with Mr. Ruskin, may perhaps be of some assistance.

Some time in 1854, a friend—Mr. Henry Swan, late curator of the Ruskin Museum at Sheffield—called upon me, bringing with him Ruskin's

Seven Lamps of Architecture, of which he read a few pages. The words came like a revelation, and made a deep impression upon me. I longed to know more; and, learning that the author was actually teaching a drawing class at the Working Men's College (then at No. 31, Red Lion Square), I as soon as possible enrolled myself as a pupil. I well remember the first evening. Upon entering the class-room, full of the expectation of seeing the man whose words had so charmed me, I saw, walking between the easels at which the men were seated, two teachers—one, a dark bearded man with a fine head, looking every inch an artist; the other, fair and somewhat slightly built, with deep penetrating eyes, and an inexpressible charm of

manner. The former was Lowes Dickenson; the latter, John Ruskin.

I was first set to copy a white leather ball, suspended by a string, and told to draw exactly what I saw—making no outline, but merely shading the paper where I saw shade. The result was rather a feeble affair; but I remember that Mr. Ruskin was much taken with my attempt at extreme accuracy by putting in even the filaments of the string. After the ball came plaster casts of leaves, fruit, and various natural objects. A tree, cut down by Mr. Ruskin's directions, was also sent from Denmark Hill, and fixed in a corner of the class room for light and shade studies. To our great delight, Mr. Ruskin used continually to bring us treasures from his own

collection—minerals, shells, Rembrandt etchings, Albert Dürer and Turner engravings, drawings by William Hunt, Turner, and others. His delightful way of talking about these things afforded us most valuable lessons. To give an example: he one evening took for his subject a cap, and with pen and ink showed us how Rembrandt would have etched, and Albert Dürer engraved it. This at once explained to us the different ideas and methods of the two masters. On another evening he would take a subject from Turner's *Liber Studiorum*, and, with a large sheet of paper and some charcoal, gradually block in the subject, explaining at the same time the value and effect of the lines and masses.

Ruskin was a rare presence among

us, teaching us to feel and see the beauty in things, not how to draw them prettily. He made everything living and full of interest, and disliked servile copying and "niggling." Excessive care he admired, but not work for work's sake. To show this, he would make a rapid drawing by the side of a student's work, that he might see how, with all his elaboration, he had missed the "go" of the thing. He never cared to find fault with your method, unless it were mechanical; what he did find fault with was want of perception. I recollect that a student once came with his copy of a *Liber Studiorum* etching, in which he had so entirely missed the feeling of Turner, that Mr. Ruskin, looking at him searchingly, asked him if he had been ill.

A delightful reminiscence of old times is that of some pleasant rambles a few of us (who could command the leisure) had with Mr. Ruskin through Dulwich Wood—now, alas! covered with villas. On these occasions we took our sketching materials, and sitting in a favourable spot, perhaps opposite a broken bank partly covered with brambles and topped by a few trees, spoiled a few sheets of paper in trying to make something of it. The result on paper was not worth much; but Mr. Ruskin's criticisms, and a few touches on our work, gave us some ideas that were worth a great deal. As a wind-up to these sketching parties we adjourned to the Greyhound to tea and some very interesting talk. Upon one of these occasions I gave Mr.

Ruskin a favourite book of mine, the Poems of Ralph Waldo Emerson, which he had not seen. He told me at a subsequent meeting that the poem he liked best was *The Mountain and the Squirrel*. He afterwards gave me the Poems of Samuel Rogers, illustrated with Turner's exquisite vignettes. These were a great delight, and I felt myself in possession of a small Turner gallery.

In 1857 Mr. Ruskin published his *Elements of Drawing*, and the reference to my name in the preface brought me some work in the way of teaching and corresponding. At this time Turner's pictures and drawings, bequeathed by him to the nation, were exhibited at Marlborough House. I was at once sent by Mr. Ruskin to make copies for

him; and this copying was continued at the South Kensington Museum, whither the pictures were removed; and afterwards at the National Gallery, where they now rest. How deeply Mr. Ruskin was interested in this work the following letters will abundantly prove. In the year 1877 the Fine Art Society opened in New Bond Street with an exhibition of my Turner copies, kindly lent by Mr. Ruskin.

As a relief from this close work at the National Gallery, Mr. Ruskin sent me, in company with Mr. George Allen, for a walking tour up the valley of the Meuse, to see and sketch some of the subjects of Turner's drawings. I afterwards went to Luxemburg, a favourite sketching-ground of Turner's, with the same object. It was not an easy matter

to discover Turner's points of view, but when they were discovered, I always found that I required two pages of my sketch-book to get in as much of the subject as Turner had compressed into one page of his.

The only subject which still remains to be noticed, is, I think, that of the photographs referred to in the letters. These photographs Mr. Ruskin caused to be taken and collected for instruction to his students, and he appointed me agent for their distribution. Other sets were planned, to which Mr. Ruskin intended writing notes, but these plans were never carried out.

The reader of these letters may easily imagine what a powerful influence John Ruskin has had upon my life. From the first moment of our meeting

I was strongly attracted to him, and I still continue the devoted admirer of Ruskin and Turner.

WILLIAM WARD.

RICHMOND, SURREY.
March, 1893.

LETTERS

MR. RUSKIN'S LETTERS TO WILLIAM WARD.

LETTER I.

LONDON,
February 5th, 1855.

MY DEAR WARD,

I was just going to write to you about your drawing, which is very good, though I can't give you much for it, or I should unjustifiably raise the hopes of the other men. We must finish a little more before we can command price. I am only going to give you Ten Shillings for this. It is

worth that to me, though more to you; but as you get on you will put more value on your work, in less time. I will send you a prettier model; and then, I think, you will make a very lovely drawing.

Don't allow yourself to dwell on the evil, or you will fall into despair; and you will come across veins of good some day. There are beautiful people—beautiful in sense of all goodness—in the world, here and there; the worst of it is, most of them are apt to be foolish.

I am more oppressed and wonderstruck by people's *absurdity* than anything else in the world; and then, what wonderful power a single fool has—the wrong way!

But you know all your annoyance, as well as mine, comes of their disbelief. If you really suppose there is a master to the household, you have nothing to do but to attend to his

business, and be quiet and comfortable.

Truly yours,

J. RUSKIN.

Always write to me when it does you good, as it does *me* good too.

LETTER II.

DENMARK HILL,
LONDON, S.E.
1855.

MY DEAR WARD,

I am much obliged to you for both your letters, and for this last the more in acknowledging the first. I should be glad indeed if I thought that so many of the workmen * were of your mind as to admit of your using that

* The "workmen" at the Working Men's College, then located at 31 Red Lion Square. Regarding Mr. Ruskin's original connection with the College, Dr. Furnivall writes me the following interesting letter:—

"*January* 31*st*, 1893.

"DEAR MR. WISE,

"I was the only one of our set who knew Ruskin, and I didn't dare to hope that he would teach for us; but I thought he or his father might give us a subscription. So I sent him one of our circulars; and his sympathy with workers made him offer at once to take an Art Class. I think he wrote straight to Maurice, and then told me about it when I went to see him. We couldn't put him on during our first term, as he

large "*we* would relieve ourselves." At all events I am truly glad to know whom I can count upon to help themselves in such a spirit.

But, as I said to you, I do not count upon such a temper as an available practical element. All I hope for is to be able to shew, and to make men understand, how they may live more comfortably—get better wages—

had to arrange his room, buy easels, &c. He got Rossetti, Burne-Jones, and the rest to help. He fitted the rooms up, and used to drive in and teach every man singly; sit down on each man's stool in his turn, show him where he was wrong, praise him when he was right, and chat in the most pleasant and friendly way. It was a treat to hear and see him with his men.

"When he found a fellow with brains and love of Art, who wanted to work at it, Ruskin put the student in the way to get on, and didn't spare his money for the purpose. One man (out of the four or five whom he helped) abused his kindness, and did nothing, though Ruskin kept him on the Continent for some fifteen years, while the man professed to be studying and painting. But the rest—Allen, Ward, and Bunney—were great successes.

"Ruskin's only inducement to help our College, and his men, was his own generous nature. He took infinite pains over, and interest in, the work; and spent a lot of money upon it.

"Sincerely Yours,
"F. J. Furnivall."

[See also *The Working Men's College Magazine*, vol. ii., 1866, p. 168, &c.]

and be happier and wiser than they are at present. If, after that, they are led on to better things—well! But at present, it seems to me, that good fellowship—reciprocal help—exercise of brains with the hands—and such other matters, may be got out of (or into) thousands who would not listen for a moment if one were to begin talking to them of the Influences of the Holy Spirit. All these things *are* His influences; but I think we have to advise and preach them just as simply as one would advise children, who were fighting in a ditch, to get out of it, wash their faces, and be friends,—without endeavouring, at that moment, to instil into them any very high principles of religion.

I am very glad you are thinking of the Protestant Convent plan.* I have

* At this time (1855) Mr. Ruskin had an idea of forming a community of Art Workers, who were to be employed by the public in copying illuminated MSS., and various other kinds of Art work. Nothing ever came of the scheme in this particular form, but the idea

no doubt we shall carry it out, and that all over the country ; but just because it is so important a scheme, we must not attempt it 'till we are sure of succeeding. Let us all work, but still the main word for us all must be *patience.*

I hope to meet you then at Norwood on Saturday.

Truly yours always,

J. RUSKIN.

was carried out by the employment by Mr. Ruskin himself of people to work for him in copying pictures, making architectural drawings, engravings, &c.—always in the hope that the public would become interested in the work, and assist with their patronage.

It cannot be going too far to say that the formation of the Guild of St. George was in reality a late development of the "Protestant Convent Plan."

LETTER III.

DENMARK HILL,
LONDON, S.E.
February 24th, 1856.

DEAR WARD,

As I expect another drawing to night from you, I have doubled what I said.

I think I may soon want a drawing *master*, under me, to refer pupils to whom I have not time to undertake. I think you might soon fit yourself for this, and that it might soon enable you to change your mode of life.*

Truly yours,
J. R[USKIN.]

* Mr. Ward accepted, and held for several years, the post of drawing master under Mr. Ruskin.

LETTER IV.

[DENMARK HILL,
LONDON, S.E.
March 14*th*, 1856.]

DEAR WARD,

I want you to begin Drawing Master on Monday. I consider you at present worth about five shillings a lesson, which therefore you are to ask; but not including therein any omnibus fare, which I shall tell the people I send you to pay.

On Monday, at 10 o'clock, evening, I want you to go to Miss Oldfield, 11 Gloucester Gardens, Hyde Park; and to shew her how to draw leaves like this of yours. I have told her that she is to expect nothing more from you

than mere instruction in drawing from nature. You must just work a little bit before her, as well as you can; but I wish you could come out here to-morrow evening (Saturday), about eight o'clock, to have a talk. Write if you cannot, and I will then send you your drawings on Monday.

Truly yours,

J. RUSKIN.

LETTER V.

[DENMARK HILL,
LONDON, S.E.
March, 1856.]

MY DEAR WARD,

Look out at the Architectural Museum, Canon Row, Westminster * (where the fly-leaf of this note will get you admission) a pretty, not too difficult, cast of a leaf. Pack it nicely, and send it to Miss Agnes Harrison,

Elmhurst,
Upton, Essex.†

* See *The Bibliography of Ruskin*, 1893, Nos. 470-472, 473 and 484. The "Architectural Museum" still exists at South Kensington. Mr. Ruskin presented to it a number of Casts, Engravings, &c.

† Miss Agnes Harrison (now Mrs. Agnes Harrison Macdonell) is a niece of the late Mary Howitt, and the authoress of *Martin's Vineyard*, *For the King's Dues*, *Quaker Cousins*, and various shorter stories and biographies which have appeared in English and American periodicals. She married Mr. John Macdonell, of the American Bar.

With it send a copy, consisting of a little bit of cast, drawn with the brush, in *grey*, not in sepia, three times over. The first, to show how to begin; the second, carried farther; the third, finished. Explain, as well as you can in a letter, the mode of working. A *very little bit* will do.

I have told Miss Harrison that she is to pay you two shillings a letter, of course returning your drawing when done with, which will then do for other pupils. You will keep a note of expenses of packing, &c. She will write to you, with her copies, for further instruction.

Truly yours,

J. Ruskin.

How did you get on the other night? Monday or Tuesday will do for Miss H[arrison]'s letter.

LETTER VI.

DENMARK HILL,
LONDON, S.E.
Wednesday, [1856.]

DEAR WARD,

I have not been able to attend to anything properly lately, having been in need of rest. I am just coming right again.

I lost your letter to Villeneuve, but knew you had received this money. I am very sorry I lost the letter. I hope to see you at the meeting tomorrow night, but fetch some of Miss H[arrison]'s drawings with you, and I'll tell you what to do.

Truly yours,
J. RUSKIN.

I shall be *late* at the meeting. If you can't come to it, send me the best specimens you have, the moment you receive this.

LETTER VII.

[DENMARK HILL,
LONDON, S.E.
1856.]

MY DEAR WARD,

Consider, and tell me at the tea meeting, if there is any objection now —on your part—to being named in a little book of mine,* just coming out, as a person to whom reference may be made for first lessons, copies, &c.

Truly yours,
J. R[USKIN].

If you make up your mind at once, you can let me know at once.

* *The Elements of Drawing*, ultimately published on *June 22nd*, 1857. Mr. Ward was "named" in the Preface, p. xxi.

LETTER VIII.

THUN,
July 1st, 1856.

DEAR WARD,

My not having written to you before was owing to my doubt as to what I should be able to do in work while abroad. I am well enough, but quite unable for work of head, for the present; and I can't yet get out the little book * I spoke of for some time.

But I want you to work for me; and I should like to know whether you have yet got any situation, or whether you could get one not requiring all your time (perhaps only a certain

* *The Elements of Drawing.* (See last letter.)

number of days in the week, for a smaller salary) if I could secure you a certain sum annually—say £50, to eke it out.

Meantime I enclose a cheque for £20, for any work you may have been doing for me; and write to me with full accounts of your prospects.

Poste Restante,
Villeneuve,
Canton Vaud,
Switzerland.

Most truly yours,
J. Ruskin.

LETTER IX.

[Denmark Hill,
London, S.E.
1857.]

Dear Ward,

I have no doubt that you will draw landscape very beautifully; both because I know your carefulness and feeling, and because you so entirely understand the Turnerian character; very few people perceive it in that way. You are quite right about that character of inimitable, unattainable inspiration. There is nothing quite like it, that I know of, in Art.

My book for beginners* actually goes

* *The Elements of Drawing.* (See *ante*, letters vii. and viii.)

in to the publishers tomorrow, and will not take long to print. *Don't* be discouraged. I have tried your patience sadly, but hold out for two months more. The beasts won't do you much good, I think. *

I must have a talk with you some day soon, before term opens.† I will write to you when I can see you.

Truly yours,

J. RUSKIN.

* This was in reply to a proposal of Mr. Ward's that he should make some studies of animals at the Zoological Society's Gardens, Regent's Park.

† "Term opens": *i.e.*, at the Working Men's College.

LETTER X.

Blair Athol,
August 22nd, 1857.

My Dear Ward,

I'm very glad you have got the Turners, and like them. I have told Allen to pay for them.

I hope you will be able to live in the way you enjoy; indeed, I have no doubt of it. But all enjoyments become mixed with pain eventually, however our life may be occupied; and there is a certain enjoyment resulting from escape from what is irksome to us, which is itself worth much.

Most truly yours,
J. Ruskin.

LETTER XI.

DENMARK HILL,
LONDON, S.E.
November 15th, 1857.

DEAR WARD,

Whatever you do, don't *strain your eyes*. I hope to be able to help you soon. I certainly shall be able to do so some time next year; how soon depends on how people like my book, a good deal. But keep your mind easy; I will certainly get you, someway, out of your present position,—but if you hurt your eyes with candle-light work, you would put it out of my power. I know now what you can do,

and would almost as soon that till Christmas you did nothing.

Truly yours,

J. RUSKIN.

I have crippled myself *this* year by giving a larger sum to Oxford Museum.

LETTER XII.

DENMARK HILL,
LONDON, S.E.
[*circa* 1857 or 1858.]

MY DEAR WARD,

Send a delicate study of leaves, to Mr. Thos. Dixon, foot of Mill St., Sunderland.* The study to be in grey colour; with a word or two of explanation of the way to work the colour with the point.

Keep an account against me for postage, and for the price of every letter—which I arranged the student

* Mr. Thomas Dixon, the cork-cutter of Sunderland, to whom the series of letters forming *Time and Tide by Weare and Tyne* were afterwards addressed.

should pay—when I tell you to send letters to people who cannot afford the payment.

Yours truly always,
J. RUSKIN.

LETTER XIII.

DENMARK HILL,
LONDON, S.E.
January 25th, 1858.

MY DEAR WARD,

I will bring a cheque for ten pounds with me to the college on Thursday—which will be due to you from New Year's day for six weeks and a bit—which please keep account of.

Don't make any appointment for Friday or Saturday, but come to Marlborough House, as I want to employ you there on some drawings for me. But call as soon as possible between ten and eleven, morning, on Mrs. La Touche, 10 Great Cumberland St. She wishes you to teach her

daughter.* Draw the ball with her first—then casts.

Truly yours always,

J. Ruskin.

Be at Marlborough House † next Friday morning, at eleven o'clock, with some pencils—lamp black—and pen—and white paper on small boards, a foot or so square—and wait till I come.

* Miss Rosie La Touche.—See *Præterita*, vol. iii., p. 103 *et seq.*

† "Marlborough House was at that time occupied by the Department of Science and Art, and Turner's pictures were placed there for exhibition pending the provision of a suitable Room or Rooms for their reception at the National Gallery. The dispositions of Turner respecting his pictures generally were expressed in codicils to his Will. By these codicils his finished pictures were bequeathed to the Nation 'provided that a room or rooms are added to the present National Gallery, to be, when erected, called "Turner's Gallery."' One of the codicils referred to (the third in the order of the Will) fixed a term of five years as the period within which the above provisions should be carried out. The fourth codicil extended the term to ten years."—*The Bibliography of Ruskin*, 1893, vol. i., p. 69.

LETTER XIV.

DENMARK HILL,
LONDON, S.E.*
[*Wednesday*, *April* 15*th*, 1858.]

I am about to enter on some work which cannot be well done unless without interruption, and it would be desirable for me, were it in my power, to leave home for some time, and carry out my undertaking in seclusion. But as my materials are partly in London, I cannot do this; so that my only alternative is to ask you to think of me as if actually absent from England, and not to be displeased though I must decline all correspondence. And I pray you to trust my assurance that,

* This was a printed circular-letter which Mr. Ruskin at this time sent to his correspondents generally. The foot-note only is in MS.

whatever reasons I may have for so uncouth behaviour, none of them are inconsistent with the respect and regard in which I remain

Faithfully yours,

J. R[USKIN].

Wm. Ward, Esq.

Tomorrow, at National Gallery, please, early.

LETTER XV.

RHEINFELDEN,
May 23rd, 1858.

DEAR WARD,

I have your sketches, which are quite what I want.

If a Mrs. Elizabeth Beeby writes to you from Croydon, will you be so good as to give her what help you can, without making any charge. She wants to teach drawing in our way, and seems to me a deserving person.

Please make for me another outline of that *Geneva** at Marlborough House,

* A pencil drawing by Turner in the National Gallery. "My copy of Turner's *Geneva*," writes Mr. Ward, "was etched by George Allen. Mr. Ruskin made a drawing of Geneva from Turner's point of view, and this was also etched by Allen. I believe they were intended to be contrasted in *Modern Painters*. I have these two etchings."

and send it me by post as soon as you can. Make it on thin paper, dip it in boiling milk,† and send it folded in a letter. I'll put it to rights here. If you send it tomorrow week, direct: *Poste Restante*, Schwytz, Switzerland.

Always truly yours,

J. RUSKIN.

† To fix the pencil lines.

LETTER XVI.

BAUMGARTEN,
May 28th, 1858.

MY DEAR WARD,

Please put stamps on, and forward, enclosed letters : and I *think* if you put up the other leaf of this in an envelope, address it to Mr. Wornum,* and deliver it yourself, he will allow you to make a copy for me of parts of two of the *Naples* outlines,—one with a temple on right, with goats, and Indian fig trees,—and another with a stone pine under the town—so.† Make me first the bit of the upper one, with trees and rocks in middle distance, and send it

* Ralph Nicholson Wornum, keeper of the National Gallery.

† Mr. Ruskin has here drawn rough pen-sketches of two pencil drawings by Turner in the National Gallery.

me as soon as ever you can to *Poste Restante*, Lucerne. If you have anything to ask me in answer to this, a letter would find me at Bellinzona, Canton Tessin, Switzerland.

[J. RUSKIN].

LETTER XVII.

BELLINZONA,
SWITZERLAND,
June 21st, 1858.

MY DEAR WARD,

I have your letter with the sketch of Geneva, which is very nice, and useful to me. I do not know, however, if you got a letter requesting you to do some Naples subjects for me—or whether Mr. Wornum gave you leave to copy them.* He speaks in a letter I have to day of looking over the Naples subjects for you, so I hope it is all right. But please send me a line addressed *Poste Restante*, Bellinzona, and tell me all about what is going on.

* Naples subjects—pencil drawings by Turner in the National Gallery.

And please bear apologies from me, respectfully, to Miss Helps * for my carelessness in not leaving out the *Libers*, as I said I would. I was so driven the last day that I left (as you know) very important documents of my own behind me, and on the morning of starting I locked up everything in a heap where no one can get at them. Those I left with you are for your pupils generally, and I wish you to have them in service as much as you can; so that you must ask Miss Helps to be kind enough to choose one, and finish working from that, and then exchange it for another; as I left you quite few enough for your work. And so with all your pupils; you had better lend one only at a time,—it gains better attention for it.

I shall be able to answer anything you want to ask me by return of post, if you send your letter to Bellinzona

* Miss Helps—daughter of Sir Arthur Helps.

within a couple of days after receiving this.

Send me word especially how we stand in money matters

Yours always faithfully,

J. RUSKIN.

P.S.—I have just got a letter from Mr. Wornum involving some more business.

Please go to Mr. Rudland,* at Marlborough House. I don't know if he *has* got rid of the packets of my old *Catalogue*† by sending them anywhere, but I suppose not. Please take them away with you, and put them into any cellar or lumber-room. I want you to be able to get at them, because the prefatory remarks may be generally useful to your pupils; and to other

* Mr. Rudland—a curator of the Turner collection exhibited at Marlborough House in 1857.

† *Catalogue of Turner Sketches and Drawings exhibited at Marlborough House in* 1857-8. See *The Bibliography of Ruskin*, 1893, No. 65, where the alterations and additions made in the revised and enlarged edition of this *Catalogue* are fully detailed.

people to whom I may want to send one, now and then.

Ask Mr. Rudland, also, how the new *Catalogue* is selling; if he has made any progress with his first batch, and is likely to want some more. Send me one of the *Catalogues* here instantly, as I must look it over before any more are printed. Send it to *Poste Restante*, Bellinzona.

J. R.

Please call at 4 Russell Place, Fitzroy Square. Enquire for Miss Hill,* and ask her to write a line to me at the above address.

Also—find out Butterworth;† he was last staying at 2 Cold Harbour Place, Camberwell. Give, or send, him the enclosed note.

* Miss Octavia Hill, of the Commons Preservation Society. See the Index to *Fors Clavigera*, p. 229.

† George Butterworth—a carpenter taken up by Mr. Ruskin about 1854, and set to drawing.

LETTER XVIII.

Borromean Islands,
Lago Maggiore, Italy.
July 9th, 1858.

My Dear Ward,

I have now received all your letters, and am much obliged for all you have done.

I like the piece of Naples outline well, but it has failed in some important way in the piece of foliage in the centre. Please do that bit over again with intense care, and send it me.

Your corrections of the *Catalogue* are all quite true and useful. The *Okehampton* is a great mistake; I intended to change the drawings, and forgot to do so. The *Carew Castle* mistake (until I get a new *Catalogue*

prepared, which I will immediately) may be a little mended by your going up to Mr. Halsted's, in Bond St., and getting a print of *Carew Castle*—or proof if he has no print—telling him to put it to my account. Get a decent portable frame for it, and give it to Mr. Rudland to show—or nail up—as he thinks best. If Halsted has not a print, enquire before buying a proof at any of the other print-shops; the old Wardour St. ones often have these things. A print is quite as good (if neatly mounted it often gives a better idea of the drawing than a proof) for all that is wanted. If you buy a proof, don't cut its margin,—if you buy a print, cut its margin, and give it a raised mount like the drawings.

Write to me to say if you have this to *poste restante*,

Arona,
Lago Maggiore,
Italy.

Nothing can be better than all you are doing; I am glad to hear of the coloured study.

You may comfort the young lady whose hand runs away with her by telling her that when once she has bridled it, properly, she will find many places where she can give it a pleasant canter—or even put it to speed—in sketching from nature. But it must be well bitted (braceletted, perhaps, would be a better word) at first.

Always most truly yours,

J. RUSKIN.

LETTER XIX.

TURIN,
July 21st, 1858.

MY DEAR WARD,

I send you eleven slips (two stuck together) with corrections of my Catalogue in them. Get a Catalogue from Mr. Rudland, and pin these slips on the pages they belong to. Take the whole to my printers (Spottiswoode's, New St. Sq., Fleet St.); shew them this note, requesting them to make the alterations, and to throw off fifty copies, and send them to Mr. Rudland. Ask Mr. Rudland to make use, as soon as he receives them, of these altered ones, not selling any more of the present

ones. I know there's only a month yet to run; but I want the alterations made, nevertheless.

If the engraving of *Carew** is not put up *by* the sketch, as I have now stated it to be, you and Mr. Rudland may put in any sentence explanatory of what you have done; or you may leave the sentence in parenthesis out, if you have done nothing.

Please write immediately, *Poste Restante*, Turin, saying if you have this note all right.

Most truly yours,

J. RUSKIN.

* *Carew Castle*—engraved by W. Miller for Turner's *England and Wales*.—See also last letter, *ante* p. 40.

LETTER XX.

DENMARK HILL,
LONDON, S.E.
December 14th, 1858.

DEAR WARD,

I'm very glad to hear Dr. Watson's report, though I had little doubt about the matter before.*

You may take a holiday immediately, if you can leave your wife; any little extra expense I will meet. Is there any place you have a fancy to go to? You can cut teaching for a little, and learn to walk.

* Dr. Watson, of Henrietta-street, a well-known physician. Mr. Ward had been ill; nothing radically wrong, but complete nervous exhaustion: prescription —the seaside and a course of tonics.

I've got the *Liber.**

Send me word what you'd like to do. If you're inclined for a go, come out to-morrow evening about eight o'clock and we'll have a talk. Bring the best *Libers* with you, as it's no use leaving them in town when you're out of it.

Yours always,

J. RUSKIN.

* One of the plates from Turner's *Liber Studiorum* which Mr. Ruskin had lent to Mr. Ward, and which had been duly returned.

LETTER XXI.

DENMARK HILL,
LONDON, S.E.
Xmas, 1858.

DEAR WARD,

I'm very glad of your letter: you'll come all right now. I'll send you some money soon.

Many pleasant Xmases to you. Don't draw too much; take plenty of exercise. I'm very glad it's so nice a place.* I don't call cliffs 200 feet high insignificant,—in the Alps I should call one diminutive that was under 1,500. The last I saw there ran up

* Tenby.

9,000 in a great concave. But a 200 one is as "*sig*nificant"—if you have feeling for it!

Yours affectionately,

J. R[USKIN].

LETTER XXII.

DENMARK HILL,
LONDON, S.E.
February 5th, 1860.

DEAR WARD,

Do not sacrifice principle in any way at present to school teaching. Be simply firm in stating what can, and what must, be done; and reject the pupils who will not work. No music master would proceed with pupils who would not practice.

You may give Prout, and large pen and ink outlines, in conjunction with the pen and ink finished practice. But you must maintain the system firmly. I quite understand the disappointment of the parents, and I do not think at

present any principal of a school can introduce the right system. But you must simply give up the school.

Have a little more patience; things will go better by and bye.

I hope to see you to morrow.

Truly yours,

J. RUSKIN.

LETTER XXIII.

DENMARK HILL,
LONDON, S.E.
October 1st, 1860.

DEAR WARD,

Come any evening you like. Those drawings by Miss Dundas are wonderful—can't well be better, except outline a little hard. Has she examined Hunt well in this respect? The landscapes I will talk to you about. If she comes to town I should like to see her; I can perhaps shew her something about landscape which will save her trouble. She don't seem to me to care enough about it to bring out her strength. Her sense of colour is

superb—she ought never to work but in colour, and pencil outline; she needn't do chiaroscuro separate from colour.

Come any evening about half past seven o'clock.

I'm so glad you like those economy papers.* The *next* will be a smasher,—I'm only afraid they won't put it in. If they don't, I'll print it separate.

Ever affectionately yours,

J. RUSKIN.

* The "economy papers" (forming *Unto this Last*) then in course of issue in *The Cornhill Magazine*, and *Harper's New Monthly Magazine*. The "next" would be Chapter iv., *Ad Valorem*, which appeared in *The Cornhill* for *November*, 1860.—See *The Bibliography of Ruskin*, vol. i., pp. 111, 112.

LETTER XXIV.

DENMARK HILL,
LONDON, S.E.
December 17th, 1860.

DEAR WARD,

I've told Allen all about the drawings he has to shew for examples of sketching.

Of the Turners, make him give you especially the body colours out of table on my right hand. The *Rouen* and *Yarmouth* storms in that series are the most instructive drawings perhaps in the house.

But if the Misses Dundas * *can*

* The Misses Dundas—members of a notable old Scotch family—of Largo, Fife, and Polton, Midlothian.

manage to come on Wednesday instead, I'll be home by then (though they should come before to see the drawings), and on Thursday would stay at home for them.

If you don't come to-morrow, write both to Allen here, and to me care of

The Earl of Lovelace,
Worsley Towers,
Ripley,
Surrey,

to say if Wednesday or Thursday, as I needn't hurry home if the young ladies are away to Nice.

Yours affectionately,
J. R[USKIN].

LETTER XXV.

Denmark Hill,
London, S.E.
December 17th, 1860.

Dear Ward,

It is a great disappointment and vexation to me not to see the Misses Dundas; but I suppose it can't be helped. I shall be back on Wednesday. If they could delay their journey a day and come on Thursday, I could keep the whole middle of the day, or early morning, for them. But if not, bring them out on Tuesday, by all means. I have left orders with Crawley to shew anything and everything: and among the rest a series of sketches by

Turner; and some (not quite so discouraging!) of my own, as examples of various modes of sketching from nature. I've numbered them, and left a list, written.

Thanks for pamphlet.* But it is too mystical, and repeats itself too much. I have no idea what it means; and am none the wiser for the preface.

Most truly yours,

J. RUSKIN.

* A pamphlet *On the Propagation of Evil by Generation*, by William Ward (father of Mr. Ruskin's correspondent), published some fifty years ago.

LETTER XXVI.

[Denmark Hill,
London, S.E.
January, 1861.]

My Dear Ward,

I'm very sorry you came here without telling me, as I intended you to have stopped till you had got really better. Mind what you're about *now!*

I've got leave from Mr. Hunt * for you to see him paint. I'll give you six lessons,—that is to say, six hours to sit by him (for you'll find he can't *tell* you anything), as soon as he comes back to town in two or three weeks.

Truly yours,
J. Ruskin.

* Mr. William Hunt, of the Old Water Colour Society.

LETTER XXVII.

DENMARK HILL,
LONDON, S.E.
February 22nd, 1861.

MY DEAR WARD,

I will furnish the materials—*i.e.* paper, pencils, casts—but not drawing-boards or other apparatus of room furniture. I think long tables, and rough boards with a prop, will do well enough.

Take this note with you to Winsor and Newton's; and get what materials you want, after arranging with Mr.

Robins* about tables—and tell them to put them to my account.

J. RUSKIN.

* The Rev. C. M. Robins, of 14, Clements Inn. He had a Mission Chapel in the neighbourhood, and in 1861 started the Colonnade Working Men's Club in Clare Market. A drawing class was formed, Mr. Ruskin generously finding materials, whilst Mr. Ward undertook the teaching. Unfortunately the class lasted for one term only. It appears the men expected the teaching to aid and advance them in their various trades, but the knowledge imparted was not of a sufficiently technical character for that purpose.

LETTER XXVIII.

DENMARK HILL,
LONDON, S.E.
May 29th, 1861.

MY DEAR WARD,

If you can bring your pupil out on Monday, about one o'clock, I will give you lunch, and you can show her the pictures. I have—as you know—given up "showing" pictures myself, being tired of saying the same things again and again.

Always most truly yours,

J. RUSKIN.

Wm. Ward, Esq.

LETTER XXIX.

[Denmark Hill,
London, S.E.
1862.]

Dear Ward,

Best thanks for letting me know of the etchings.* I would gladly give 2½ guineas (which I believe is the trade price) plus ten shillings, for the *Grenoble*.† I can't afford to buy any more; wish I could—but I get requests now on the average for about fifty pounds a week, and all difficult to refuse, though sometimes necessary. *Your* credit won't fail, however. I enclose £5, and am always affectionately yours,

J. Ruskin.

* Some etchings for Turner's *Liber Studiorum*.
† *Chain of Alps from Grenoble to Chambéri*, one of the *Liber* series.

LETTER XXX.

MORNEX,
December 26th, 1862.

MY DEAR WARD,

I have your letter, and enclose the other half note; please advise me of receipt.

Follow the lines of Prout individually, but draw them quickly; as quickly as you suppose he did. Do not correct mistakes; but make as few as may be. The Raphael * should be outlined with pencil, then drawn with pen at once—and again and again.

Gather some moss and grass, and

* A sheet of pen and ink sketches by Raphael which Mr. Ward was copying for practice.

outline bits firmly with the pen : it will practise you in complex lines. You may use black shade in interstices.

Shells, drawn with pen, are good practice also.

Ever affectionately yours,

J. Ruskin.

LETTER XXXI.

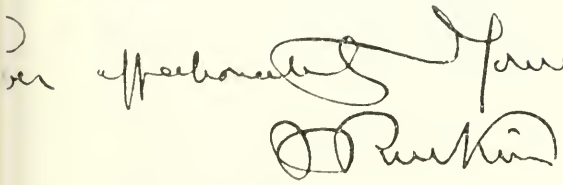
MORNEX,
SWITZERLAND,
February 15th, 1863.

MY DEAR WARD,

Try 4 Chandos St. Perhaps there's a Chandos St., Strand. I am made anxious by your letter for fear something has gone wrong with my next paper for *Fraser*.

Don't cover your paper so with lines—use fewer—and *think* about them.





Mr. William Ward.

LETTER XXXII.

DENMARK HILL,
LONDON, S.E.
June 30th, 1863.

MY DEAR WARD,

I want to have a long talk with you this week, either Thursday or Friday, about your future work. Keep those days open.

Truly yours,
J. R[USKIN].

I want to set you to something that will bring out your power of colour and fidelity usefully.

Write if this comes safe.

LETTER XXXIII.

CHAMOUNIX,
September 25th, 1863.

MY DEAR WARD,

Thanks for your letter and account. I will send you your money now more regularly (I hope *quite* regularly, but have never succeeded in accomplishing entire precision yet in anything). I am glad you have a pupil or two and remain in town. I shall be back myself at the end of November, I hope, and will then decide about the Turners,—but it depends on a decision of the Trustees

of the National Gallery about what is to be done with them.

Believe me always
Most truly yours,
J. Ruskin.

I *think* whatever you will have to do for me will be quite compatible with your living out of town.

Mr. William Ward,
51, *Elmore Street,*
Islington, N.

LETTER XXXIV.

DENMARK HILL,
LONDON, S.E.
April 16th, 1866.

MY DEAR WARD,

I'm just leaving town for a week or two, being tired and ill. I can't think what has become of your rabbit;* and I've given up all lending and teaching now;—life's getting short with me, and I must look after my own work.

Miss Dundas is quite able now to get on by what she will see in exhibitions; she is too far advanced to need other help.

Ever truly yours,
J. RUSKIN.

Mr. Wm. Ward,
19, *Trafalgar Sq.*
Twickenham.
S. W.

* Rabbit—a water colour drawing by W. Ward.

LETTER XXXV.

DENMARK HILL,
LONDON, S.E.
August 8th, 1866.

MY DEAR WARD,

I have been abroad, and my friends have been dying by twos and threes at a time, and I've been nearly dead myself too. I'm very sorry your letter was neglected.

Here are ten pounds, and I'll see you soon.

Truly yours,
J. RUSKIN.

Send the *cash* account to me after getting what else you want.

LETTER XXXVI.

WATERHEAD,
WINDERMERE,
August 8th, 1867.

MY DEAR WARD,

The two drawings are safe here, and I am much pleased with them, on the whole; though it seems to me the *Marseilles* is not nearly so bright in the vermillion as Turner's. I knew the finer conditions of the drawing of forms to be impossible of imitation, but I thought you would get these *quite* vivid colours matched.

The sea is, however, remarkably well done—and I expected that to fail; and the *form* drawing is more appreciated and more *rightly* done, as

far as it is achieved, than in any hitherto produced work of yours.

So on with good courage, and don't relax in effort to make every drawing better than the last! The more I look at this, the better I like it. It is seen to great disadvantage without its mount; and as I had a fifteen mile walk yesterday, including a climb of 3000 feet (Helvellyn), and one up Skiddaw the day before, and had it unexpectedly and severely hot for the last five miles yesterday, I'm not quite fresh this morning; and one never sees colour quite so bright when one is not quite fresh. But I am nearly certain the sail *is* not so vivid as Turner's. The other drawing is wonderfully good, and both are great possessions to me.

Send me word of your health. I should like to get a little total rest and change, before the winter comes on.

Truly yours,

J. Ruskin.

[Address still :—Post Office, Ambleside, Westmoreland.]

I am still better and better pleased with the *Marseilles*, as I examine the fine touches with a lens. The ship on the right is *excellent* in switch of yard, and general form. I think there is no doubt but you may soon *command* sale for these copies, with my certificate; still I never yet could judge of the public mind.

The minglings of blue and purple are lovely.

Mr. Wm. Ward.

LETTER XXXVII.

AMBLESIDE,
WESTMORELAND,
August 11th, 1867.

MY DEAR WARD,

I think all you say is so very nice (and it makes me hope more and more) about the colour and the "*go*." I will give you the means for a little holiday if you like to have one.

I'll write to-morrow. I'm tired to-day, and have several things to say—which I shall say better by waiting a day.

Ever truly yours,
J. RUSKIN.

LETTER XXXVIII.

[AMBLESIDE,
WESTMORELAND.]
August 12th, 1867.

MY DEAR WARD,

Write "Derwentwater Inn, Keswick," telling me if you think a rest in the country would do you good. I think you should *not* draw, but walk, and rest, and eat, just as you feel inclined; only, when you are kept indoors by wet, practising such outline drawing as will not make you nervous or anxious, but will confirm your hand. It ought to be as unagitating as the practice of writing.

Yet, if you feel that you would be better for some work from nature, I

could suggest some which would shew you what Turner *meant*. I think a tour up or down the *Meuse* would be highly useful to *you*, and to *me*. Suppose you go and look at Luxemburg! The fortress you are now drawing? And then walk up the bank of the Meuse, and draw Dinant for me; the one you did the yellow sunset of?

I think you ought to fix your mind on this Turner work quite as the thing you *have to do*. You know me well enough to trust me that I do not say this to keep you captive for my own purposes. If I thought you could be a successful artist, I would not let you copy. But I think your art gifts are very like mine; *perfect* sense of colour, great fineness of general perception, and hardly any invention. You *might* succeed in catching the public with some mean fineness of imitation, and live a useless, though pecuniarily, successful life; but even that would be

little likely. Whereas in rendering Turner, you will live a useful life; and, I think very probably, a highly prosperous one.*

Always faithfully yours,

J. RUSKIN.

Mr. William Ward,

* Mr. Ruskin had this Turner copying very much at heart, hoping by the means of *fac-simile* copies to spread the knowledge of the works of this great Master. "The work," writes Mr Ward, "was both close and trying, and the copies produced were minutely examined by Mr. Ruskin with lens and compasses. But I learned more of the marvellous subtleties of Turner, and of nature, than would have been possible by any other means."

LETTER XXXIX.

KESWICK,
August 15th, 1867.
Evening.

MY DEAR WARD,

I am very glad that you feel disposed to work a little during your holiday, it will be best so every way.

The reason copying has been (justly) despised is that people have never done it but for money only, and have never therefore given their hearts to it. I have known one or two exceptions (and those have been generally ladies) happy and useful in their work, —see note at end.

To copy Turner, and any one else

rightly, you must always know what he means; and this requires constant looking at nature from *his* point of view. There is no degradation in doing this any more than in letting him, if he were alive, teach you. For instance, your own point of view, or De Wint's, or Constable's of a tree might relate only to the green of its leaves, their quantity. Turner might disregard the colour, and imagine half the leaves gone from the branches in autumn in order to express the grace and anatomy of the limbs. All these views are *natural*,—but in looking at nature with a view to illustrate the work of any given Master, you must look at her not "*with his eyes*" (which you cannot, and should not) but from his *place*, and *to* his purpose. It will do you great good to see more clearly what Turner *means* by those odd touches and scratches in his outlines of French towns and fortresses, and to see

the character of the scenes he tried to render.

You and Allen are on good enough terms, are you not? I should like to send you together; for I want him to engrave *your* drawings, and I should like you both to make memoranda on the spot of the important features in scenes of Turner's views.*

For instance, in that *Dinant* with yellow sun.† I should like you to outline the two churches and bridge, and any of the more interesting houses in the towns, from the Turner point,—as near as you could guess it.

Luxemburg I believe you can *do* nothing at, the sentinels would stop you instantly. Turner could draw with his hands in his coat-tails, or while the sentinel walked the other way; but

* This suggestion resulted in a knapsack tour taken by Mr. George Allen and Mr. Ward up the valley of the Meuse, from Liège to Givet. Mr. Ward refers to it as being "a most delightful month of walking and sketching."

† Here Mr. Ruskin has drawn a rough "thumb-nail" sketch of Turner's *Dinant*.

you cannot, and need not go out of your way to see it; but if it comes easily into plan of tour, take it.

I hope to be at home by the 24th, and I should like to see Allen and you, and that you should start in the following week. I've no letter from Allen yet in answer to one I wrote on the subject. As soon as I receive it, I will think over the best plan of tour, and write to you again.

Ever faithfully yours,

J. RUSKIN.

If I had to make my own bread, I should at once endeavour to get employment in copying the great Italian frescos—while at least half my time would then be spent in anatomical and other studies from nature; and I should feel myself quite usefully and rightly employed putting my whole energy into the business. I should do so, even now, with far more satisfaction to myself than my present desultory

work, of teaching in various ways, gives me ; but I do not feel justified in abandoning intellectual labour altogether, or giving up the rudder which is in my hand.

LETTER XL.

[DENMARK HILL,
LONDON, S.E.]
September 8th, 1867.
Sunday.

MY DEAR WARD,

I got both your letters yesterday; they gave me much pleasure. I was sure you would enjoy the Meuse, and the Flemish architecture; and, for my own part, I can assure you that though for general enjoyment in natural beauty, and for exercise, I go to Switzerland; for purposes of art, I should rarely go beyond the French and Flemish landscape and buildings. A river is, in most of its circumstances, far more picturesque than any lake. You get

two shores dovetailed together, instead of a single independent one with an horizon line; and the motion of the water, and traffic, furnish endless incident.

You will be much struck with Huy. But it has been often drawn, and need not long detain you. Give me a good account of the river *above* Dinant, if it is interesting; it is little known.

I am *very* glad you get on so nicely together. I will give what strength I have this winter to giving you both fair start in this Turner work.

Details of windows, roofs, boats, and the like, will not bother you like whole landscape; and will explain much of Turner's obscure work.

Write to me *often*, but it need not be more than a word or two, telling me how you get on. Of course, when a wet day comes, I should like to have more. Allen's letter also highly pleasing.

With regards to you both,
Faithfully yours,
J. RUSKIN.

Mr. William Ward,
Poste Restante,
Dinant (Meuse)
Belgium.

LETTER XLI.

DENMARK HILL,
LONDON, S.E.
September 18*th*, 1867.

DEAR WARD,

I sent you a line yesterday to post office, Dinant; and to-day I had yours from Dinant, which gives me great pleasure, (you could not have had answer on 9*th* to yours of 6*th*). I've sent the cheque to your wife, and, if you find the work is doing you both good, you need not watch the decline of your funds anxiously, as I am quite ready to prolong your stay somewhat, if you feel it would be right that I should.

You cannot enjoy Turner's "fairy" work too much. *That* is divine to the very day of his death.

But haste—weariness—*Death*, in its widest sense, as it begins to seize on what is called old age—all the effects of solitude, of absence of all human sympathy and understanding; and finally sensuality proceeding clearly from physical disease of the brain, are manifest to me in those later works in a degree which is proportionate to my increasing reverence and worship of the divine fact of them.

Allen is not to be jealous of my writing to you instead of him;—if he has any geological or other questions to answer he shall have his turn.

I have no idea what that Dinant Rock is. Chalk, I imagined, but am not sure.

You have two important views to analyze then; one mine in which I imagine the houses and the cliff are

fine in detail, and the other the amber sunset.*

Truly yours,
J. RUSKIN.

* Here Mr. Ruskin has drawn two rough pen-sketches of Turner's *Dinant on the Meuse.*

LETTER XLII.

[DENMARK HILL,
LONDON, S.E.
October 10*th*, 1867.]

MY DEAR WARD,

I'm afraid you've been plaguing the post office in vain ; but I wanted to say a good deal, and now can say nothing, except to send me word directly what state the houses are in, under the cathedral, in the street between south transept and west front—if any are left.

Ever faithfully yours,
J. R[USKIN].

Ask to-morrow.—I'll try and send another line.

Mr. W. Ward,
Poste Restante,
Rouen. (France.)

LETTER XLIII.

DENMARK HILL,
LONDON, S.E.
October 12th, 1867.

MY DEAR WARD,

This is only to keep you in countenance with the *Poste Restante.*

Send me anything you have done, as soon as you can, and I'll see how you are getting on. There are still marvellous bits here and there in the old streets.

Ever affectionately yours,
J. RUSKIN.

Mr. W. Ward,
Hotel d'Angleterre.
Rouen. (*France.*)

LETTER XLIV.

DENMARK HILL
LONDON, S.E.
October 26th, 1867.

MY DEAR WARD,

I have just received the drawings, and am so much pleased with them, that I leave it now wholly to yourself to choose what you will do. If you think Luxembourg can still be drawn in this weather, you may go there; or anywhere else where you feel inclined to go—not too far from home. I will pay your expenses, and furnish your wife with what she may further need while you are away, if you will go on making drawings like these of any architecture likely to perish. But if you get

nervous, or tired, come home, and go on with the Turners. In any case, not staying out beyond the end of November.

I enclose £20 cheque, which I have no doubt the English bankers will cash if you show them this note; if they won't, keep it, and I'll send notes.

Ever faithfully yours,

JOHN RUSKIN.

Mr. W. Ward,
Hotel de France.
Rouen

LETTER XLV.

DENMARK HILL,
LONDON, S.E.
October 31*st*, 1867.

MY DEAR WARD,

I have only time to-day to say that the house in the square, with its beautifully well-judged omission of detail in shadow; and the tall street-view, with the balcony on left, splendidly swept in, in white; delighted me most. But all are good.

Try for a little more definiteness in outline: they are a little too vague. Don't be afraid of a falsely-strong line or two to express *form*, as long as they are *lines* only. The eye always *forgives* a well meant outline, but not a false

colour, or a *careless* form. Keep such outlines in colour harmonious with their place.

You may write me whatever you like to talk about, provided you write large and clear. You may trust to the *truth* of my sympathy; but you must remember that I am engaged in the investigation of enormous religious and moral questions, in the history of nations; and that your feelings, or my own, or anybody else's, at any particular moment, are of very little interest to me,—not from want of sympathy, but from the small proportion the individuality bears to the whole subject of my enquiry.

I have *no* affections, having had them, three times over, torn out of me by the roots,—most fatally the last time, within the last year. I hope to be kind and just to all persons, and of course I *like* and *dislike;* but my word "affectionately" means only—that I

should have loved people, if I were not dead.

As a matter of practical fact, you may always trust to my kindness in a *due* proportion, as you stand among other people who require it; and to my understanding sympathy in proportion also. But I have no *pleasure* myself, now, in any human relation. Knowing this, you will be able to understand a good deal in my ways of going on, otherwise inexplicable.

Faithfully yours,

J. RUSKIN.

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Ruskin -
Letters from
John Ruskin to
William Ward

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